



MAS 313

Advanced Screen Production 2

S2 Day 2014

Dept of Media, Music & Cultural Studies

Contents

<u>General Information</u>	2
<u>Learning Outcomes</u>	2
<u>Assessment Tasks</u>	3
<u>Delivery and Resources</u>	8
<u>Unit Schedule</u>	10
<u>Policies and Procedures</u>	10
<u>Graduate Capabilities</u>	12

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General Information

Unit convenor and teaching staff
Unit Convenor
Iqbal Barkat
iqbal.barkat@mq.edu.au
Contact via iqbal.barkat@mq.edu.au
Y3A 154
TBA

Credit points
3

Prerequisites
MAS312

Corequisites

Co-badged status

Unit description
This unit is project-based. It offers students an opportunity to build on studies they have completed in earlier screen production units and to consolidate their creative, conceptual, and technical abilities through the collaborative production of short digital screen projects.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

Learning Outcomes

On successful completion of this unit, you will be able to:

Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.

Differentiate technical and creative strategies through a critical analysis of creative screen works.

Plan and implement creative pathways strategically.

Evaluate one's own and others' creative screen works.

Assessment Tasks

Name	Weighting	Due
<u>Screen Production Proposal</u>	15%	Sun 10 August 2014
<u>Workshop Presentation</u>	15%	Weekly as designated
<u>Screen Production</u>	30%	Week 13
<u>Critical Analysis/Evaluation</u>	15%	Week 14
<u>Crew Role Performance</u>	15%	Week 14
<u>Active Workshop Participation</u>	10%	Every Week

Screen Production Proposal

Due: **Sun 10 August 2014**

Weighting: **15%**

The first assignment for MAS313 will be a written proposal of no less than 700 words for a **fiction, documentary, hybrid/experimental screen production** of around 7 minutes duration drawing on an idea around the theme of either “**photograph**” or “**dream**”. You may approach the theme you select in any way you choose. You may choose to make the work for a variety of delivery platforms e.g. television, the web, film festivals, etc.

This proposal is worth 15% of your total marks for this unit. Proposals will be selected for production prior to your second workshop where crews will be formed.

The delivery date for this assignment is **Sun 10 August 2014** . Early submissions appreciated. Assignments should be submitted on Ilearn.

The parameters of the final screen production are:

- Up to 7 minutes in final length
- 5 shooting days
- shooting ratio 10:1
- 5 picture edit days + 2 sound edit days

PLEASE NOTE: Preferably, your proposals **are not to be dialogue based**. You are expected to design your project considering images and sound as well as dialogue. Only minimal dialogue is suggested.

The proposal should include the following elements:

- **One sentence synopsis.** A brief concentrated version of the story.

- **One paragraph statement** summarising story, potential subtext and intended approach or style. How would you describe the intended style? Are you working within a particular genre? You should reference other media that have influenced your choices in this statement.
- **A Treatment** describing the progression of your project paragraph by paragraph. Each paragraph describes a scene. So, if you think at this stage there might be six scenes, each paragraph will correspond to one of the scenes. The treatment gives a good sense of the story/idea in cinematic ie audiovisual terms. It is written in **the present tense**. If your project is selected you will be expected to develop a script/scriptment during the next few weeks. You can also include drawings or pictures in the treatment if you wish.
- **Brief description** of any characters – no more than four lines per character. Note that the production must be feasible, so the number of characters should reflect this.
- **Research statement. One paragraph** describing the research you have conducted so far together with your plans for future research. Here again you can reference other media that have influenced your ideas for this project.
- **Feasibility statement. One paragraph.** This is an argument that your project can actually be made – that you can access locations, use equipment you may want etc, that the skills base exists to achieve your aims.
- You are encouraged to include any additional material (print, photos, audiovisual etc) that you think may support your proposal.

SELECTION CRITERIA

- Strength and originality of idea
- Depth of research achieved to date
- Potential for innovative storytelling and/or representational strategies
- Feasibility in terms of numbers of locations, proximity of locations, location permissions, numbers of performers, design requirements, cinematography and sound requirements, skills base of crew.

ASSESSMENT CRITERIA

- Strength and originality of core idea
- Innovative potential of the audio-visual medium
- Quality of research underpinning the idea

- Suitability of the idea for a production of up to 7 minutes
- Writing style: clarity, expression, grammar, presentation

Submission requirements

- Late assignments will not be considered for production.

On successful completion you will be able to:

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Plan and implement creative pathways strategically.

Workshop Presentation

Due: **Weekly as designated**

Weighting: **15%**

Each student will research and present a five minute workshop report on an excerpt from a creative screen work of their choice. The presentation will analyse and discuss the ways in which the screen work resonates creatively and technically with the screen production concept on which they are collaborating.

ASSESSMENT CRITERIA

- Depth of research and analysis conducted in relation to selected excerpt
- Degree of relevance of selected excerpt and analysis to screen production concept

On successful completion you will be able to:

- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.

Screen Production

Due: **Week 13**

Weighting: **30%**

Each student will perform a crew role on a collaborative digital video screen production of up to 6 minutes. Each member of the creative production team is expected to undertake adequate preparation to carry out their role. As this is a collaborative effort each student will be awarded the same grade for the completed production unless a student has not participated in all stages of the process where required eg pre-production, production and post-production - in which case they will not receive a mark. For example, a sound recordist who does not take part in recording sound during the shoots will not be given a mark for this assignment.

ASSESSMENT CRITERIA

Projects will be assessed by a panel of screen production staff according to the following criteria:

1. Originality and structure of completed project
2. Effectiveness of creative choices in mise en scene, composition, shot construction, lighting, sound, design, editing, direction of performance, production and logistics management etc
3. Degree that completed project has achieved creative goals

On successful completion you will be able to:

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- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

Critical Analysis/Evaluation

Due: **Week 14**

Weighting: **15%**

A short essay of 700 words analysing and evaluating the ways technical and aesthetic considerations have combined to realise (or not) the original concept. This analysis is to be approached critically - this means that if the project has in some way not achieved its original goals, this should be addressed. Statements such as 'the production is really good' are not convincing. Think deeply about the work. Could it be improved? In the discussion you should refer to at least one other film viewed in the unit (excluding student productions). Any films or other writing cited in the essay must be fully referenced and included in a filmography and/or bibliography. Assignments to be delivered to appropriate box W6A and should include faculty cover sheet.

ASSESSMENT CRITERIA

- Depth and relevance of evaluation of creative screen works as demonstrated in essay
- Relevance of discussion of referenced film
- Coherence, structure and argument of critical analysis
- Clarity of writing style, grammar and appropriate referencing

On successful completion you will be able to:

- Differentiate technical and creative strategies through a critical analysis of creative

screen works.

- Evaluate one's own and others' creative screen works.

Crew Role Performance

Due: **Week 14**

Weighting: **15%**

You are assessed on your crew role performance as evidenced in the final production supported by a range of documentation.

Documentation to be provided includes:

- Production portfolio of documents demonstrating your technical and creative research, preparation and process undertaken in your crew role and any other involvement you have in the production;
- One written paragraph of up to 200 words outlining a major learning challenge you faced in your crew role during the process and how you resolved it;
- Signed and dated weekly log during pre-production, production and post-production of one paragraph outlining in dot points relevant actions you took in relation to the project during that time frame

ASSESSMENT CRITERIA

- Demonstrated effectiveness of contribution in crew role as evidenced in final production
- Demonstrated commitment in crew role as evidenced by attendance at workshops, production meetings, technical workshops, tests, shoot and post-production and other activities as necessary
- Demonstrated creative and technical preparation for crew role as evidenced in documentation provided
- Capacity to critically reflect on learning experience

On successful completion you will be able to:

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Plan and implement creative pathways strategically.

Active Workshop Participation

Due: **Every Week**

Weighting: **10%**

Active workshop participation is more than simply being in attendance (which is compulsory). In order to receive high marks for workshop participation, students must be punctual and well-prepared, complete any required in or out of class work including attendance at relevant technical demonstration sessions and production meetings (which will be logged), prepare for workshop presentations, engage actively by asking and answering questions and participating constructively in pair or group work as required. The marks allocated for participation in this unit reflect the importance of student participation in a production course, particularly one such as MAS313 that focuses on communication and the production of a short collaborative digital video work.

ASSESSMENT CRITERIA

- Demonstrated attendance & punctuality at workshops
- Demonstrated active engagement in and preparation for workshop processes

On successful completion you will be able to:

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Plan and implement creative pathways strategically.

Delivery and Resources

Timetable

For details of the unit timetable please go to: www.timetables.mq.edu.au

Technology & Software

This is a screen production unit. Students may be required to work with a range of the department's digital and mechanical technologies and editing software including still and moving image recorders (eg. Sony HD FS700 cameras), sound recorders, digital editing software, image stabilising equipment, tripods, dollies, various portable lighting equipment, etc.

Health and Safety

Students must wear suitable shoes in the screen production studio as a health and safety requirement. This means flat-heeled closed shoes such as runners. Students wearing open toed footwear such as sandals or thongs, or high heeled shoes, will not be permitted to work in the studio.

Students must adhere to health and safety guidelines during workshops and production activities. A safety report is required for all productions.

Changes to previous offerings

N/A

Assessment

All assignments must be attempted in order to be considered for a Pass in this unit.

Extensions for assignments are only granted on the grounds of illness or misadventure and appropriate documentation such as a medical certificate must be presented as part of an application for extension. If you are having problems please speak to your workshop lecturer or the unit convenor as soon as possible. Late delivery of assignments without the agreement of the lecturer may incur a penalty of 2% per day.

Attendance

It is a compulsory requirement to attend all production workshops and lectures.

Any absence from a workshop must be supported by documentation such as a medical certificate and discussed with workshop lecturer.

Failure to attend two or more workshops may result in a Fail.

Unit Readings

Students are expected to undertake independent research into the creative and technical aspects of screen production. Weekly readings will be uploaded on ILearn. The readings are intended only as a supplement to the core screen production work, as well as enhancing your understanding of theoretical and production concepts discussed during the unit. Although readings will not be assessed from week to week, it is strongly advised that you broaden your understanding of concepts and practices relating to screen production by completing relevant readings, as well as independently researching your specific crew role areas of interest.

The list below includes other recommended texts that will be available in Reserve.

Directing/Producing

Cohen Hart, Juan Salazar & Iqbal Barkat, Screen Media Arts, Victoria: OUP 2009.

Mercado, G., The filmmaker's eye : learning (and breaking) the rules of cinematic composition, Boston: Focal Press c20011

Profieres, Nicholas T., Film Directing Fundamentals, Boston: Focal Press, 2001.

Rabiger, Michael, Directing: film techniques and aesthetics, Boston: Focal Press, 2003.

Rea, Peter and D. Irving, Producing and Directing the Short Film and Video, Boston: Focal Press, 2nd ed., 2000

Katz, Steven, Film Directing Shot By Shot: visualising from concept to screen, Studio City CA: Michael Wiese Production in conjunction with Focal Press, 1991

Art Direction

Affron, C & M., Sets in Motion: art direction and film narrative, New Brunswick, NJ: Rutgers University Press, 1995.

Gibbs, John, *Mise-en-scene: film style and interpretation*, London: Wallflower 2002

Editing

Dancyger, Ken, *Technique of Film and Video Editing*, Boston: Focal Press, 2007. **

Murch, Walter, *In the Blink of an Eye*, Sydney: AFTRS, 1992.

Sound Chion, Michel, *Audio-vision: sound on screen*, New York: Columbia Press, 1994.

Larsen, Peter, *Film Music*, London: Reaktion, 2007.

Sider, Larry et al (eds.), *Soundscape: the school of sound lectures 1998-2001*, London: Wallflower, 2003.

Cinematography

Mercado, G., *The filmmaker's eye : learning (and breaking) the rules of cinematic composition*, Amsterdam ; Boston : Focal Press/Elsevier, c2011.

Schaefer, Dennis and Larry Salvato, *Masters of Light - Conversations with Contemporary Cinematographers*, Berkeley and LA: University of California Press, 1984.

Tarkovsky, Andrei, *Sculpting in Time - Reflections on the Cinema*, London: Faber, 1989.

Continuity

Miller, Pat, *Script Supervising and Film Continuity*, Boston: Focal Press, 1999.

Rowlands, Avril, *Continuity Supervisor*, Boston: Focal Press, 2000.

Unit Schedule

Please see iLearn for unit schedule.

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy http://mq.edu.au/policy/docs/grievance_management/policy.html

Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Additional information

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments_of_media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcome

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.

Assessment tasks

- Workshop Presentation
- Screen Production
- Crew Role Performance

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

Assessment tasks

- Screen Production Proposal
- Workshop Presentation

- Screen Production
- Critical Analysis/Evaluation
- Crew Role Performance
- Active Workshop Participation

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.
- Evaluate one's own and others' creative screen works.

Assessment tasks

- Workshop Presentation
- Critical Analysis/Evaluation
- Crew Role Performance
- Active Workshop Participation

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Plan and implement creative pathways strategically.

- Evaluate one's own and others' creative screen works.

Assessment tasks

- Screen Production Proposal
- Workshop Presentation
- Screen Production
- Crew Role Performance

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Plan and implement creative pathways strategically.

Assessment tasks

- Screen Production Proposal
- Screen Production
- Crew Role Performance
- Active Workshop Participation

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Synthesise practical, conceptual and analytical skills through the writing, development and collaborative realisation of a creative screen concept.
- Differentiate technical and creative strategies through a critical analysis of creative screen works.
- Plan and implement creative pathways strategically.

- Evaluate one's own and others' creative screen works.

Assessment tasks

- Screen Production Proposal
- Workshop Presentation
- Screen Production
- Critical Analysis/Evaluation
- Crew Role Performance
- Active Workshop Participation